Auction
4

CATALOGUE OF

Ancient Chinese Paintings

Collected by Edgar Pierce Allen
of Tientsin, China,

On Exhibition from November 20th
to December 21st, 1916.

THE HERTER LOOMS
841 Madison Avenue
New York City

SMITHSONIAN
INSTITUTION
3008.

CATALOGUE OF

Ancient Chinese Paintings

Collected by Edgar Pierce Allen
of Tientsin, China,

On Exhibition from November 20th
to December 21st, 1916.

THE HERTER LOOMS
841 Madison Avenue
New York City

A43

INTRODUCTION.

"Of all the nations of the East, the Chinese is that which through all its history has shown the strongest æsthetic instinct, the fullest and richest imagination. And painting is the art in which that instinct and that imagination have found their highest and most complete expression. If we are to compare the art of the East and the art of the West in their essential character and differences, we must take as our type of the former the pictorial art of China." Thus Mr. M. Laurence Binyon, Curator of the Department of Prints and Engravings of the British Museum, in his "Painting in the Far East." Those who wish to inform themselves upon the Chinese art of painting are referred for its æsthetics to Mr. Binyon's work above cited and his "Flight of the Dragon," and to the "Epochs of Chinese and Japanese Art" of Professor Fenollosa, and for glimpses at its history to Mr. Herbert Allen Giles' "Introduction to the History of Chinese Pictorial Art" and Professor Hirth's "Scraps From a Collector's Notebook." These works serve to introduce the subject to the reader of English. There are monumental works in Chinese, historical and critical, and much has been written on the subject in Japan. Upon these Eastern sources the writers above named have drawn to some extent, but we are far from the last word having been said, especially for Western perception, since after all we of the West, however much aided by the interpretation of the adept, are not going to see even Chinese painting through other than Western eyes. However, the wonder is that until very recent years Western eyes have scarcely looked at all on Chinese painting, the one art outside of literature which has been consistently practiced as an art in China by men who devoted themselves thereto for pure love of the art as such. We have hitherto judged the artistic capacity of China mainly by its porcelains, embroideries and lacquers, its finical carvings in jade and crystal, and such like products of the craftsman, mostly, too, of the later and less artistic periods. The interest presently shown by the West in Chinese painting is very timely. By reason of the difficulties of the language, the literature of China is

practically closed to us. Its painting makes a direct appeal, needing no translation, and through its painting we may hope to understand something of the soul of the Chinese people, as it was and as it is and, perhaps also, as it may be. The differences between the materials, the method, the technique, the point of view and the intention of the Chinese from those of the Western painter will often cause a Chinese painting to appear bizarre and unintelligible to one who has been brought up on Western art alone, but if one be possessed at all with æsthetic sensibility, let him take a Chinese painting by a master, or even one by a so-called minor painter of a good school, and live with it; soon that which appeared bizarre will cease to interfere with appreciation and that which appeared unintelligible will begin to reveal its meaning. If one wants help to attain that end he will find it in the "Flight of the Dragon," in which, with all his modesty, Mr. Binyon has achieved a great deal in the interpretation of "the indwelling spirit and ideal of the art of the Far East."

Finally, it is to be observed that whatever other consideration may have influenced the Chinese painter in his work there was always present the desire and the intention to create a thing of beauty. In the art of the Ming dynasty, whose characteristics persisted also into later times, whatever else it may lack, the sense of beauty and the ability to give it representation is always manifest. The sacrifice of realism is there generally a sacrifice for decorative effect, and no one who looks upon representative paintings of the Ming and Ch'ing dynasties can fail to see in them the highest decorative value.

CATALOGUE OF PAINTINGS.

No. 1. Kuan T'ung: Landscape. (Three Sections.)

Kuan T'ung painted under the short-lived Liang dynasty, which commenced in A.D. 907, one of the five dynasties intervening between T'ang and Sung. Professor Fenollosa refers to him thus: "Fan K'uan and Kuan T'ung, who studied under him, became the great landscape painters of the tenth century." The Sung painter and critic, Mi Fei's, disparaging estimate of Kuan T'ung, quoted by Giles, is explained by Mi Fei's own entirely different method. see No. 21, a small landscrape after the manner of Mi Fei, the prototype of the modern fuzzy style of landscape work. Kuan T'ung's work was "rough and simple." This landscape speaks for itself as the work of a great artist.

Note: From the collection of Prince Kung.

No. 2. Wang Yuan: Storks in Winter.

Wang Yuan was of the Yuan or Mongal dynasty, A.D. 1280-1368. He was not one of the great artists of the period to which he belonged, but this painting shows him to have been a master of that which he attempted to do, both in drawing and in color and in the expression of all that the scene he depicts meant to a sensitive observer of nature.

No. 3. Kuang Tao: Scene from the "Three Kingdoms."

Sung dynasty, 960-1280.

No. 4. Ch'iu Ying: Refreshment Under Trees.

Ch'iu Ying flourished in the sixteenth century under the Ming dynasty. He was and is the acknowledged master of the Kung-pi or palace brush style as distinguished from the Hsie-yi or graphic, that is, flowing brush, style of the ancients. This is better illustrated by reference to the album, No. 10. The pres-

ent painting, according to the artist's inscription, was done after Yen Li-Pêng of the T'ang dynasty, known as the "Color Magician," whose treatment of human figures, hats, robes, chariots, etc., was considered to be exceptionally fine."

Judging by the number of his imitators who have inscribed his name upon their work, from the Ming dynasty to the present day, Ch'iu Ying is the most popular artist in China and for that reason his work, however it may be regarded from the point of view of the highest art, is the more significant. Mr. Binyon says: "As in the case of Chao Mêng-fu (painter *par excellence* of horses, see No. 53), it is difficult to single out any one of the numberless pictures bearing Ch'iu Ying's name as an undoubted original by his hand." There was, however, a landscape scroll among the treasures of the Imperial Palace in Peking, one of the thirty-two paintings derived by the Ch'ing dynasty from the Ming, which came to light when, after the revolution of 1910-11, the Lung Yü Empress Dowager presented it to Prince Ts'ai Hsun. This scroll put all imitations in the shade and, independently of its history, gave one the conviction that it was indeed by the master to whom it was ascribed. It may be taken as a standard, and it is enough to say that those paintings which are here offered as veritable works of Ch'iu Ying suffer not at all by comparison therewith.

Mr. Giles says: "A critic once wrote of Ch'iu Ying, 'Ch'iu Ying is a reincarnation of Chao Po-Chü (a painter of the Ming dynasty), even Wen T'ung and Shên Chou have not covered all his ground.'" The correctness of this observation will be made clear by a comparison of the Ch'iu Ying scrolls, Nos. 7 and 8, with the scroll by Chao Po-Chü, No. 12. The quality of some of Ch'iu Ying's imitators may be seen in the scroll, No. 9.

Note: From the collection of Prince Kung.

No. 5. After Ch'iu Ying: The Emperor on His Terrace.

Ming dynasty.

No. 6. After Ch'iu Ying: The Lan T'ing, (Lan Pavilion), Cups of Tea Floating Down the Stream.

Ming dynasty.

No. 7. Ch'iu Ying: A Spring Morning.

This scroll is described by the artist as done after the manner of Chao Ch'ien-li, a great landscapist of the Sung period. The seal of the noted connoisseur, Hsiang Mo-lin, is on the right-hand end. The appreciation on the left is by Li Chi-Yün of the Kanghi reign, 1672-1722.

Note: From the collection of Prince Kung.

No. 8. Ch'iu Ying: Landscape, in the same general style as the above, No. 7.

Note: From the collection of Prince Kung.

No. 9. After Ch'iu Ying: Scenes of Palace Life.

Ming dynasty.

No. 10. Ch'iu Ying: Illustrations of Ancient Myths.

An album of twelve paintings.

The legend opposite the painting at which the album is opened reads as follows:

"During the reign of Huang Ti, the Yellow Emperor [B.C. 2697], there was a supernatural being named Kwang Chên-tsze, an educator of supreme personality and longevity. The former heard of his fame and went to see him in the grotto among the Kung T'ung Mountains to ask him about the mystic pursuit of immortality. Kwang Chên-tsze answered him as follows:

" 'The finest quality of the doctrine is profound and mystic; the extreme manifestation of the doctrine is formless and fathomless. You cannot touch it and hear it; but you can cultivate complete tranquility of mind and perfection of body. Keep your mind supreme and body clean and do not waste your vitality; train your will and control your thought. Then, with daily exercise, your life will be eternal. I myself obey these rules, and live by them. I, therefore, do not look old, even though I have lived one thousand and two hundred years.' "

The next to the last painting bears an inscription by the noted connoisseur, Hsiang Mo-lin. These paintings have no imitators. They represent the high-water mark of the art of the "Palace brush" of Ch'iu Ying and remain *hor concours*.

Note: From the collection of Prince Kung.

No. 11. Fang Chung-nien. Landscape.

Fang Chung-nien was a native of Chient'ang in Chêhkiang Province, of the Sung period. He was a minor official of the Hanlin Academy and greatly celebrated for landscape and figures. The scroll was remounted in the time of Ch'ienlung, as shown by the paper decorated with blossoms preceding the painting, which paper is stamped as from the Imperial household stores and bears an Imperial seal.

Note: From the collection of Prince Kung.

No. 12. Chao Po-Chü: Landscape.

A fine example of the scroll landscape work of the Sung period, prefaced and followed by many "appreciations" by noted scholars. Reference has been made to this artist in the note on Ch'iu Ying under No. 4.

Note: From the collection of Prince Kung.

No. 13. Pien Ching-chao: Quails in Early Autumn.

This artist, also known as Pien Wên-chin, lived in the days of Yunglo, 1402-1425, the second emperor of the Ming dynasty, and the painting is so dated. It was said of him that his plumage "was one of the three wonders of the age," and that he could paint "the sweet smile of a flower and the scream of a bird upon the wing—since the days of Sung and Yuan, the one great artist." This appreciation indicates, among other things, the value placed in China upon the spiritual painting of flowers and birds.

No. 14. Anonymous: The Whole Family Happy.

The subject of this painting, a family of cock, hen and chickens, known as Ho Chia Lo, is a favorite symbolic subject in Chinese painting. It is doubtful whether the subject has ever been better treated than in the present painting, which may safely be ascribed to the Ming dynasty.

No. 15. Anonymous: A Hermit Sunk in Contemplation.

Done on paper showing great age and in a severely simple style, this painting may possibly be ascribed to the T'ang period. The seal at the top is an Imperial seal of the Suentê reign in the Ming dynasty.

No. 16. Anonymous: Landscape.

This painting is in the style of the great Sung landscapists. Professor Fenellosa says of Ma Yuan, for instance, a painter of the twelfth century: "His touch is rather clear, hard and firm, not getting effects by accident, but by complete mastery of design. He gave his trees a clear though not thick outline in firmly penciled ink. His color is generally thin, consisting of a few transparent tints that just modify the prevailing warm monochrome of ink and paper."

Comparison with known works of Ma Yuan shows that the painter of this landscape exhibits the qualities described above rather more strongly than did Ma Yuan himself, whose work is softer in effect. This painting is more probably to be ascribed to Tai Wên-Chin, who flourished between 1420 and 1440, in the early Ming period, some two hundred years after Ma Yuan.

No. 17. Liu Sung-nien: Landscape With Figures.

This artist is ranked as great landscapist in color of the Sung period in the twelfth century, of a style essentially different from that described as of Ma Yuan under No. 16. His work is among the prototypes of the best color landscape of the Ming period, well represented by No. 23.

Note: From the collection of Prince Kung.

No. 18. Wu Chü: Album of Sixteen Landscapes in Monochrome.

These small paintings are examples of the simple and free brushwork of the Sung period in monochrome landscape.

No. 19. Liu Sung-nien: Landscape.

A folio taken from an album of various paintings, Sung dynasty. See No. 17.

No. 20. Chün Hsi: Dragon Rising From the Waves.

A folio showing a line drawing. Sung dynasty.

No. 21. After Mi Fei: Landscape.

No. 22. Han Kuang: Squirrels in Pine Trees.

Folio: Ming dynasty.

No. 23. Wang Chung: Landscape.

Ming dynasty.

No. 24. Hsieh Shih-ch'en: Landscape With Figures. Happy Rural Life.

Ming dynasty.

No. 25. Huang Yin-tang: The Immortal, Hua Shêng-ku Walking Upon the Waters.

A wall painting of unprecedented size, once attached to a wall of one of the principal halls of Prince Kung's palace in Peking, whence, after purchase, it was taken by the present owner. The artist was of the reign of the first Ch'ing Emperor, Shun Chïh, 1644-1662.

No. 26. Huang Yin-tang: Master, Pupils and Mouse.

See No. 25.

Note: From the collection of Prince Kung.

No. 27. Chung Chiu: Snowladen Pine in Moonlight.

Early Ch'ing dynasty.

No. 28. Chia Mu: A Family of Kylins.

Ming dynasty.

No. 29. After Wang Yuan: Mandarin Ducks and Lotus.

See No. 2.

No. 30. Lu Chïh: Album of Twelve Flower Paintings.

Lu Chïh, of the sixteenth century in the Ming period, was a great master of flower painting, and this album contains twelve excellent specimens of his art.

No. 31. Lu Chïh: Cherry Blossoms.

See No. 30.

No. 32. Chou Shih-lin: Landscape.

Late Ming dynasty.

No. 33. Yang Chih: The Sprite and the Frog.

Kanghi period, seventeenth century.

No. 34. Tang Chung-chuang: Mandarin Ducks and Hydrangea.

Ming dynasty.

No. 35. Chin Sung: The Heavenly Bamboo.

Ming dynasty.

No. 36. Anonymous: Mandarin Ducks, Asters and Magnolia.

Ming dynasty.

No. 37. Chiang T'ing-hsi: Stork and Pines.

Ch'ing dynasty.

No. 38. Chin I-chi: Partridge Under a Rose Bush.

Ming dynasty.

No. 39. Yü Chïh-t'ing: Garden of Old Age.

Kanghi reign.

No. 40. After T'ang Ying: Imperial Game Drive.

Ming dynasty.

No. 40A. After Shêng Chou: Landscape.

Shêng Chou was of the fifteenth century. This landscape is probably a later painting, but showing excellent brush work.

No. 41. Li Chieh-hui: Landscape With Figures.

A set of ten hangings.
Ming dynasty.

No. 42. Ch'ien Sung-chü: Children Playing with the Genius of Longevity.

Yuan dynasty.

No. 43. Ru Hsin Chü Sz: Landscape.

Ru Hsin Chü Sz is the *nom de guerre* of a member of the Ch'ing Imperial family of the time of Kanghi.

No. 44. After Wang Yuan: Lotus and Kingfisher.

Yuan or Ming dynasty.

No. 45. Chiao P'ing-chên: The Kung Chih T'u.

Two albums, each containing twenty-three paintings, illustrating, the one, silk culture, and the other rice culture.

This artist lived in the days of Kanghi and is said to have come under the influence of the Jesuit, Matthew Ricci, as a painter. Mr. Giles quotes in respect to him: "Chiao P'ing-chên was a native of Chi-ning in Shantung and he had been employed in the Imperial Board of Astronomy, His style was from near to far, from big to small [aerial perspective], not slurring over a single hair, according to the method of the Western foreigners. He was appointed to office under the Emperor Kanghsi and was employed in reproducing the forty-six illustrations of agricul-

ture and weaving which had been handed down from the thirteenth century. In these the various details of landscape were so admirably presented that His Majesty loaded the artist with favors and caused his drawings to be engraved on wood for printing." A specimen of the woodcuts is reproduced in the second volume of Bushell's "Chinese Art."

No. 46. Tung Pang-ta: Landscape.

An album of eight miniature landscapes in black and white. Ch'ienlung reign.

No. 47. Anonymous: Buddhist Prayer Book.

This little book is written in gold in a fine late style and has a representation of a seated Buddha on its frontispiece, which shows that the mastery of the flowing line was not confined to the ancient days.

No. 48. Lu Hui: Landscape.

Early Ch'ing dynasty.

No. 49. Anonymous: Landscape With Figures.

Ming dynasty.

No. 50. After T'ang Ying: Figures.

A late copy.

No. 51. After Lü Chi: The Stag of Longevity.

A late copy.

No. 52. After Lü Chi: Birds and Flowers.

A late copy.

No. 53. After Chao Mêng-fu: Men and Horses.

Chao Mêng-fu was of the Imperial House of Sung and painted during the early part of the Yuan dynasty. He has had many imitators and as Mr. Binyon remarks (see note to No. 9), it is difficult to single out an undoubted original by his hand.

No. 54. After Chao Mêng-fu: A Pot of Narcissus.

See No. 53.

No. 55. Huang Chien: The Genius of Longevity and Children.

Kanghi—Yung-Chêng reigns.

No. 56. Chang P'ing-tsz: Hawk on a Rock.

Early Ch'ing dynasty.

No. 57. Yün Shou P'ing: Trees in India Ink.

Early Ch'ing dynasty.

Note: A number of highly decorative antique Chinese rugs from Mr. Allen's collection will be included in this exhibition.

SMITHSONIAN INSTITUTION LIBRARIES
3 9088 01767 8459